### Dirty Looks: On Location

is a series of queer interventions in New York City spaces. Over the course of July, artist film and video will appear in these queer social spaces and former sites of queer sociality (like shuttered bars, bathhouses, and former meeting zones). A new piece, a different setting on each night of July. The summer of New York is hot, sticky and social. Installing moving image works around the city in bars, centers and "haunted" venues allows for the free flow of viewers to engage and celebrate with work, in evening events that commemorate contemporary moving-image production and its precedents in queer culture.

## **Curatorial Committee**

Vivian Crockett, Carmel Curtis, David Evans Frantz, Evan Garza, David Everitt Howe, Leeroy Kun Young Kang, Theodore Kerr, Clara López Ménendez, Karl McCool, Bradford Nordeen and Videofag (William Ellis + Jordan Tannahill

#### Dirty Looks is

co-director (DL: Los Angeles) Clara López Ménendez CORE CURATORS David Everitt Howe + Karl McCool EVENTS PRODUCER Sam Richardson PROJECTIONIST Alex Lake CURATORIAL ASSISTANT Virgil B/G Taylor CURATORIAL ASSISTANT Kelly Wydryk PRINT DESIGN Monica Yi LOGO DESIGN Scott Ewalt DIRTY LOOKS NYC BOARD Ronald Gregg, Lia Gangitano, Pati Hertling, Joe E. Jeffreys, Brian Kaneda, Amos Mac, Lauryn Siegel and Jamie Sterns

CREATIVE DIRECTOR / CORE CURATOR Bradford Nordeen

A month of queer interventions SCRUFF in New York City Spaces

**Visual** 

**AIDS** 

QUEER ART FILM

**OPENING** 

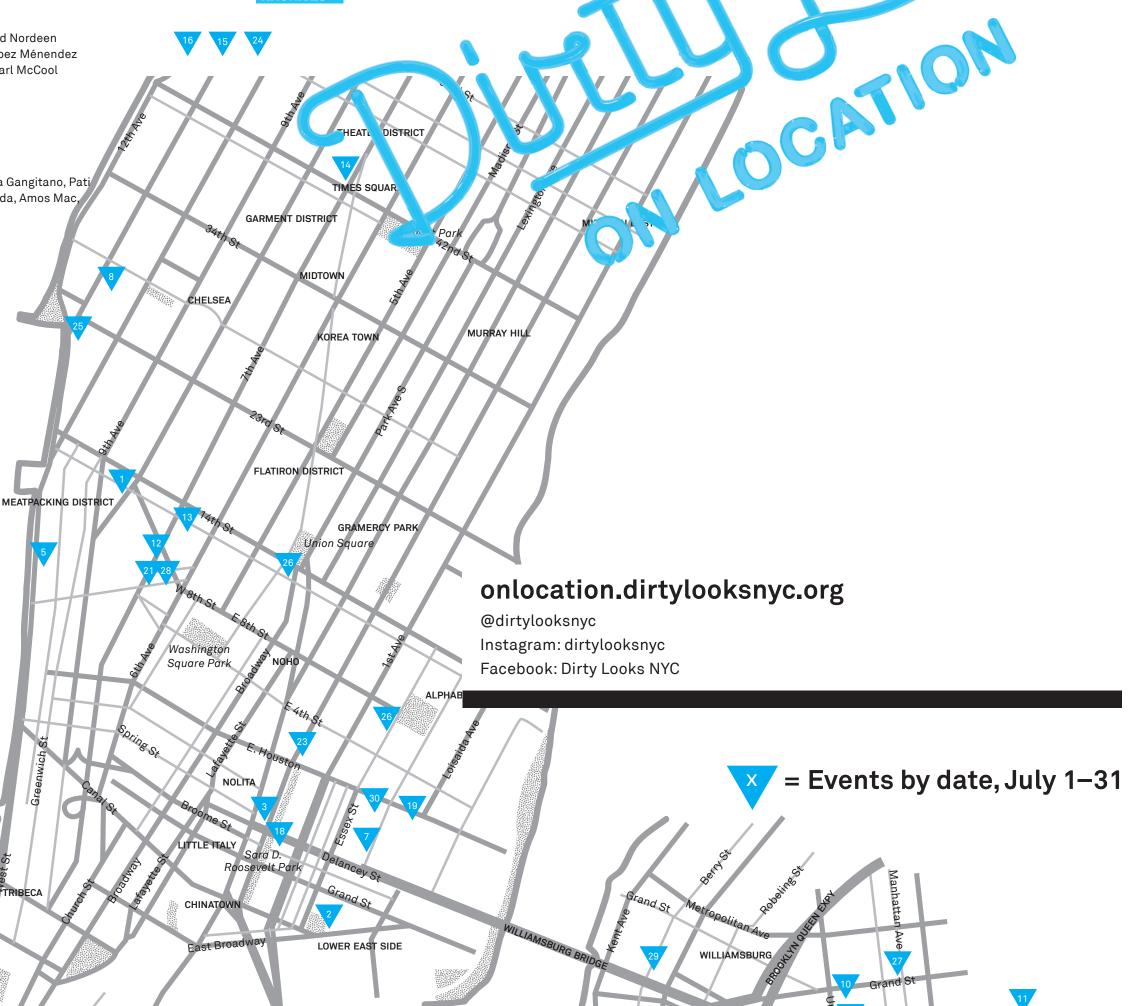
**CEREMONY** 

Est. 2002

MoCADA

union docs

July 1-31, 2015



White Columns | 320 West 13th | 8PM

Fire Island Film; Sound, Sam Ashby; Ginger Brooks Taka-

BATTERY PARK CITY

uccotti Park

**Battery Park** 

RIBECA

A collaborative audio-visual performance pairing samples of archival films made on Fire Island with an analog synthesizer score performed live

NYPL Seward Branch | 192 East Broadway | 6:30PM arty Girl, Daisy Von Scherler Ma Parker Posey cemented her cool in this 1995 cult classic about an NYC scenester who changes her tune when she

discovers the joys of the Dewey Decimal System.

ixon Place | 161 Chrystie Street | 9PM Sandra Bernhard in a lounge act from hell: the film version of her East Village one-woman show, which premiered in Times Square 25 years ago.

dirtylooksnyc | Instagram nasty Handbag Does Independence Day,

Dynasty Handbag will unleash 16 seconds of patriotic gory glory for the fourth, our nation's day of indepen-

he Rusty Knot (Scissor Sundays) | 425 West St. | 7PM She's A Talker Neil Goldha Join us a JD Samson's weekly for a screening of this

camp favorite with pathos and heart, where men and their cats are captured and adored in video. Suggested attire: cat tops and short bottoms.

# 343 Malcolm X Blvd | 7:30PM

isadventures in Black Dyke Dating in the 90s–Greetings lor; I Never Danced the Way Girls Were Supposed To, Dawn Suggs; What Is A Line?, Shari Frilot A showcase from the 1990s by black queer women film-

makers, exploring the trials and traumas of navigating dating at the intersections of race, gender, and sexuality.

ABC No Rio | 156 Rivington St. | 8PM Break the Rules: *Drifting*, Malic Amalya; *Project B\*am-bi*, Kristen Galvin; *Judy Spots*, Sadie Benning This program looks at disobedient art that breaks conventional rules of normative narratives structures.

The Eagle NYC | 554 W. 28th St. | 8:30PM

A construction worker takes a night off he will forever remember in this classic of the dawn of gay porn.

# 80 Hanson Pl | 7:30PM

Joan Jett Blakk Announces candidacy for President, Bill ets; Gay and Homeless in the West Village, Tom Iori This non-traditional screening shows politically variant, archival footage of Joan Jett Blakk, an African American drag queen, announcing candidacy for President of the United States in 1992; and Sylvia Rivera, giving a tour of her home in a gay homeless camp in New York City in

# Jnion Docs | 322 Union Avenue | 9PM

A first-person travelogue, mapping the surrounding areas where former Army intelligence analyst Chelsea Manning has been held and imprisoned.

ecret Project Robot | 389 Melrose Avenue | 8PM zi Croquettes, Rafael Alvarez; Tati A documentary that examines the national and global impact of this 1970s theater-dance/ drag troupe on

and performance in the context of Brazil's military dictatorship. ' Julius' Bar | 159 W 10th St | 4PM

queer visibility, and the possibilities of dance, theater,

translation and representation.

An upstate, closeted farm youth escapes to New York to encounter the world of possibilities that only this city could provide for a queer runaway in 1989.

# 208 W 13th St #210 | 7PM

our Words Glve Me Headache caresques. Mariah Garnett; Untitled (Agua Viva), Dylan Mira; Female Fist, Kajsa Dahlberg Collection of short films by contemporary feminist filmmakers wrestling with the headaches of communication,

# ${\bf RSVP}\ to\ dirty looks nyc@gmail.com\ for\ secret\ location$

An experimental documentary following the work of a young videographer working in independent film and hardcore gay pornography. The installation takes place in a nondescript urban hotel room and has a small cast of characters.

# Bronx Academy of Arts and Dane 2474 Westchester Ave | 7:30PM

Although it may feel we are trapped in narratives of history, Gérard's collaging of related yet disparate voices, images, and experiences illustrate new ways forward, leading us to exciting futures if we have the ability and piece of mind to not repeat past violence.

#### 3041 Broadway | 7:30PM he Practice of Everyday Freedom: Wave, Womanism and

A night of short films that explore the role of women of color, counter memory, and community within the ongoing response to HIV/AIDS.

The Spectrum | 59 Montrose Ave | 9PM the Said Boom: The Story of Fifth Colum, Keyin Hegge A documentary about the pre-riot grrrl, all women, Canadian, queer, experimental punk band, Fifth Column.

## Callicoon Fine Arts | 49 Delancey St. | 9PM - 4AM Hot Dogs, G.B. Jone

These succulent wieners slowly turning on their warming spigots can be seen as a wry meditation on our society's Le Petit Versailles | 247 East 2nd Street | 7PM

A portrait of Leigh Bowery and a hallucinatory elegy to

A masturbating, jockstrap-clad man humorously interrupts his own banal, bourgeois apartment-decorating

### Stonewall Inn | 53 Christopher St. | 8PM Bad Asians Pt. 1; Deux!

eam Clean, Richard Fung; School Boy Art, Erica Cho; 7 Steps to Sticky Heaven, Nguyen Tan Hoang; Paradice, Patty Chang & Anie Stanley: JJ Chinois, Lynne Chan A program that pays tribute to a pioneering movement of bold and transgressive queer Asian American artists working in experimental film and video from 1990-early

#### UnionDocs | 322 Union Ave. | 7:30PM Through His Documents: Remembering Christopher Lee Christopher's Chronicles; Trappings of Transhood, Christopher Lee & Elise Hurwitz A program that honors the documentary work of late

transgender filmmaker and activist Christopher Lee

Anthology Film Archives | 32 2nd Ave. | 8PM The Doom Generation. Hit the road with Rose McGowan, James Duval and

Jonathan Schaech for the second and breakthrough installment in Gregg Araki's "Teenage Apocalypse Trilogy." This searing midnight movie reads like a phonebook of 90s cult star cameos, on its freewheeling highway to

# Maysles Documentary Center 343 Malcolm X Boulevard | 7:30pm

Marlon Riggs describes the film as his legacy, an artful visual statement about the queer black male experience, featuring spoken word vignettes mixed with images of men voguing, playing basketball, embracing, and black men loving black men, which Riggs states is "the revolutionary act."

# RSVP to dirtylooksnyc@gmail.com for secret location Fuck You Santa Claus, Robert Opel

Filmmaker Robert Opel was perhaps most famous for streaking at the 1974 Academy Awards. This morsel follows "Everyboy" as he coerces a department store Santa into acts unseemly for the eyes outside of Santa's

# Pyramid Club | 101 Avenue A | 8PM

Rock your body to an evening of video from the Pyramid Club's lounge staple, performance artist John Sex, whose foot-high blond pompadour and more-than-suggestive dance floor singles ("Hustle With My Muscle," "Bump and Grind It") brought him crossover acclaim in the thriving East Village scene of the 1980s.

# Don Pedro | 90 Manhattan Ave. | 10PM

#### One month after the end of our favorite "Drag Show for Fuck Ups," Bathsalts returns for a "Reunion Special." onewall Inn | 53 Christopher St. | 8PM

Rad Asians 3.0 Chinese Up Them Eyes Like Beyonce, ManChyna; Uterus Man, Lu Yang; I'm Fine, Tanwarin Sukkhapisit; Dan Carter, Alison S. M. Kobayashi; Sound of New Pussy, Yozmit; Part-Time Lover, Yvette Choy

# Spectacle | 124 South 3rd Street, Brooklyn | 9PM

Criminally neglected trashy classic follows naive Canadian hitchhiker Jacqueline Bisset to Los Angeles and Las Vegas as she makes it as a showgirl and VIP "party girl."

#### Participant Inc | 253 E. Houston St | 8PM Clit Club Reactivated

I Object, House of Color; Maybe Never (But I'm Countin the Days), Nguyen Tan Hoang An interactive activation of present and past memories, fantasies, and longings surrounding the Clit Club's exis-

### tence and its significance both historically and today. neer Works | 159 Pioneer St, Brooklyn | 8:30PM

A chronicle of the bittersweet love affair between a young cis-man and a transgender woman in contemporary Stockholm

# Curated by Evan

Sam Ashby and Ginger Brooks Takahashi present a progression of the project they started in Cherry Grove in summer 2014 as part of Fire Island Artist Residency (FIAR). Drawing from Sam Ashby's ar-chive of films made on the island, and activated through Ginger Brooks Takahashi's live modular synthesizer soundtrack, Fire Island Film + Sound is an audio-visual experience that explores the Is land as a site of queer exile, utopia, sexual libera-

lumns | 320 W. 13th Street | 8PM

White Columns is New York's oldest alternative art space. It was founded in 1970 by Jeffrey Lew and Gordon Matta-Clark as an experimental platform for artists. Originally located in SoHo (and known as the 112 Workshop/112 Greene Street), the organization was renamed White Columns when it moved to Spring Street in 1979. In 1991 White Columns moved to Christopher Street in the West Village, and in 1998 the gallery relocated to its present address on the border of the West Village and Meat Packing District.

rler Mayer, Party Girl, 35mm on DVD, 94min., 1995 NYPL-Seward Branch | 192 East Broadway | 6:30PM

Say he-he-hello to Mary, a 23 year old with no real life goals but a bustling social life. When she's rescued from the slammer by her librarian godmoth-er, Mary takes a temporary gig as a clerk and falls down the rabbit hole of library sciences-never to return. The oft quoted comedy is a queer and cult staple, a snapshot of 1990s NYC nightlife and a boom in 90s independent filmmaking that helped to launch Posey's career as the indie film darling.

The screening will take place at The New York Public Library's Seward Branch, where Party Girl was shot in 1995. The building houses adult, reference, and young adult collections, a children's room and a literacy center on the lower level. Maintaining a trailblazing collection of queer books and hold-ings, the New York Public Library maintains regular public programming and exhibitions under the banner LGBT@NYPL.

Without You I'm Nothing, 35mm on video, 89min., 1990 Curated by Ka Dixon Place | 161 Chrystie Street | 10PM

Sandra Bernhard takes on Nina Simone, Barbra Streisand, and Diana Ross, sings "Me and Mrs. Jones" as a lesbian torch song, and strips down to American flag G-string to the tune of "Little Red Corvette" in the film version of her hit one-woman show, Without You I'm Nothing, With You I'm Not Much Better. It was during the East Village run of the show that Bernhard made her infamous appearance on Letterman with Madonna, another of her many interventions into American pop cult toying with notions of celebrity and sexuality.

After spawning Dixon Place as a salon in her Paris apartment in 1985, Artistic Director Ellie Covan pioneered the organization in her New York City living room for 23 years. Dixon Place is now a non-profit institution committed to supporting the creative process by presenting original works of theater, dance, music, puppetry, circus arts, literature, and visual art at all stages of develop-

Dynasty Handbag, Dynasty Handbag Does Indepen-Instagram (@dirtylooksnyc)

**Dynasty Handbag** is the performance-arty-leotardation-comedy-psychic-meltdown ·voiceover-stretchpants/antipants-lezbiananavehicle of Jibz Cameron, from NYC lic appearances, followers of the Instagra account are granted access into the artist's most intimate, improvisational moments. For one day, she will share this no-holds-barred access with our nation's most sacred day of inde

Neil Golderberg, She's a Talker, video, 1:30, 1994 Curated by Carl Williamson, Theodore Kerr Rusty Knot | 425 West Street | 7PM

Created in 1993, Neil Goldberg travelled all 5 New York boroughs to record about 80 gay men strok-ing their cats saying "She's a talker." He edited his stage down to two-sec<mark>ond sna</mark>pshots of each an, his cat and his h<mark>ome. Goldbe</mark>rg says of the ough the premise is unabashedly campy work was created at a time when many people The Doom Generation, Gregg Araki IMAGE COURTESY OF THE ARTIS

round me were dying, and that pervasive experi-

ence of mortality drove my wish to preserve these

Long running Sunday afternoon party on the Hud-

son River, **Scissor Sundays** is a Tea Dance without the ferry ride. Come for the DJS, the beer selec-

tion and pretzel dogs, stay for dancing, the furtive

Taylor, Frankie and Jocie, video, 20min.

ot, What Is A Line?, video, 10min., 1994

ver Danced the Way Girls Were

glances, and the sunset. Everyone is happy here.

6 Cheryl Dunye, Grevetings From Africa, 16mm on dv,

Maysles Cinema | 343 Malcolm X Blvd. | 7:30PM

A showcase of films from the 1990s by black queer women filmmakers, exploring the trials and traumas of navigating dating and love at the intersections of race, gender, and sexuality. The

films intermix humor, fiction, experimental visual

tactics, and candid dialogue to examine relation

Historian George Chauncey notes that in the 1920s, "Although Greenwich Village's gay enclave was the most famous in the city, even most white gay men thought gay life was livelier and

more open in Harlem than in the Village." Its Prohibition-era gay-oriented clubs, mixing among black and white, straight and gay, featured queer

performers such as Gladys Bentley, When Albert

and David Maysles (Gimme Shelter, Grey Gardens decided to open a non-profit cinema, they chose

Harlem specifically to serve a community without

direct access to independent cinema. The Maysles Cinema - the only independent cinema north of

Lincoln Centre - is committed to creating a dem

ocratic space that provides educational outreach to the local community as well as pay-what-you-

can screenings. It is located near the site of the

gay club Lulu Belle, where, according to Chauncey. "thirty men were arrested for wearing drag" over a

alic Amalya, *Drifting*, video, 16mm, 18min, 2010

(ristin Galvin, Project B\*ambi, video, 5min, 2007

Through watching disobedient, queer film and video, we can begin to question why rules were

placed where they are in the first place. Malic Amalya's beautiful and haunting *Drifting*, shows us

the space of the damaged and discarded through

re-purposing and re-photogrpahing frames of found 8mm home movies. In *Project B\*ambi*, Kristen Galvin breaks all the rules by editing and

overlaying three film scenes from Deer Hunter Bambi, and Debbie Does Dallas. Sadie Benning's

Judy Spots, an animated short about a teenage girl, paper maché puppet named Judy (voiced b Kathleen Hanna), brings up issues of youthfu

despondency, complacency, and rebellion in a way

ABC No Rio is a multi-functional space that oper

ates as a collectively-run community centre. Ex-

that cultivates oppositional culture and has a long standing commitment to supporting art, activism

ing since 1980, ABC No Rio is explicitly a venue

Sadie Benning, Judy Spots, 13min, 1995

ABC No Rio | 156 Rivington | 7:30PM

that feels like a moving zine!

two week period in 1928.

ips with family, community, romantic partners,

ed To, video, 7min., 1992

co-presented with: QUEER/ART/FILM

men on videotape."

10min., 1994

Curated by Vivian C

1994

and self.

Eagle might have changed its nest, but as they say in their website "the mood is still dark and sleazy

als. The incident was part of a wind of change that had its apex in the Stonewall Riots, only a few blocks away, and that transformed this spot into one of the few establishments where a history of gay New York and its contemporary incarna meet for a drink.

Julius' to challenge the regulations that prohibit-

ed bars and restaurants from serving homosexu-

sa Dahlberg, Female Fist, HD video, 20 min, Steve Reinke, Andy, video, 8: Xtube.com | DirtyLooksNYC 2006 ). HD video, 13min

ques, 16mm transferred to HD video, 20min, 2011

Bureau of General Services Queer Division | 208 W 13th Street #210 | 7PM

rds Give Me a Headache is a group program that brings together the work of contemporary feminist filmmakers thinking about language, the fluxes between literature and moving image, matters of expression, experience, representation and communication's failure. The films tackle social relationships and unconventional story-telling, ranging from the unlikely relationship between a grown up filmmaker and the infant she's trying to work with in her movie (Garnett), to family's lack of communication mediated by Clarice Lispector's master piece Agua Viva (Mira) and the unfulfilled promise of a feminist, anarchist, queer porn project that can't even be represented on camera by a spokesperson (Dahlberg).

The Bureau of General Services-Queer Division is a queer cultural center, bookstore, and event space hosted by the Lesbian, Gay, Bisexual & Transgender Community Center in New York City. With the aim to foster a community invested in the values of mindfulness, intellectual curiosity, justice, compassion, and playfulness, The Bureau seeks o excite and educate a self-confident, sex-positive, and supportive queer community by offering books, publications, and art, and by hosting readings, performances, film screenings, book discussion groups, and workshops. We provide local and visiting queers and friends with an open and inclusive space for dialogue and socializing.

nt Chevalier, Breeden, video, 20min., 2014 Curated by Theodore Kern RSVP to dirtylooksnyc@gmail.com for secret location

"A cheap hotel room is the spatial analogue of a whore. And the whore is the basic identity unit of any pornographic utopia," so quotes Vincent Chevalier from Risk and Utopia: A Dialogue on Pornography by Paul Morris and Susanna Paasonen. In Breeden, Chevalier layers a mixture of appropriated material and scripted reenactments to examine questions around queer representa-tion, anonymity, biography, and authorship. The screening in a Manhattan midtown hotel room adds to the layering, bringing in the uncanny and

Screenings will take place every hour on the hour between 8pm and 11pm with a short talkback with the artist and the curator. To reserve a spot email Theodore with your name, preferred viewing time and contact number. Location will be shared upon RSVP.

éphane Gérard, History Doesn't Have to Repeatelf, video, 84min., 2014 Bronx Academy of Arts and Dance 2474 Westchester Ave | 7:30PM Co-presented with Visual AIDS

owed by a Q&A with the filmmaker

think we know about how we got to this moment

of queerness and assimilationist politics, making

space for new agendas to emerge. Between 2012 and 2013, filmmaker Stéphane Gérard recorded

conversations with prominent queer New York artists and public figures: Perry Brass (Gay Lib-eration Front), Deborah Edel (Lesbian Herstory

Archives), Cara Page, Chelsea Johnson Long and Elliot Fukui (Audre Lorde Project), Arthur Aviles and Charles Rice-Gonzalex (Bronx Academy of

Arts and Dance [BAAD!]), Camilo Godoy, Megan Mulholland, Michael Tikili and Reginald Brown (Queerocracy), Sarah Schulman and Jim Hubbard

(MIX NYC). The film's remix of oral history, archival footage, and manipulated video finds generations

of activists hugging, marching, looking beautiful,

pontificating and working / twerking for a better

The Bronx Academy of Arts and Dance and home of the Arthur Aviles Typical Theatre and The Bronx

Dance Coalition is a New York City cultural back-

What does history sound like? look like? feel like? The genre of the educational documentary is queered in Stéphane Gérard's History Doesn't Have to Reneat Itself in which Sylvia Rivera's battle cry n the Stonewall era is used to crack open what we

Wakefield Poole, *Bijou*, 16mm on DV, 75min., 1972 Curated by Clara López Menéndez + Bradford Nor-The Eagle NYC | 554 W. 28th Street | 8:30PM

Bijou is Wakefield Poole's second venture into gay pornography, after releasing Boys In The Sand in 1971 with a huge success. Bijou is an oddity beyond description: a construction worker is shepherded into a sex club in an unrecognizable Meatpacking district, guided by what see an accident. This lucky misfortune grants him the entrance to a parallel dimension where the gues ning of all certainty happens via liberated sex and with orgy as a rite-of-passage.

With its wings now spreading in multiple cities from Sunny California (with the Eagle LA and SF - Eagle) to the streets of London, this legendary gay leather bar has been in business since 1970, when Jack Monica transformed the Eagle Open Kitchen pub in the Meatpacking District into an epicenter of gay male sociability. With some coats of black paint and a motorcycle as decoration the first Eagle was born (back then The Eagle's Nest) becoming a meeting point for the leather and BDS community in New York City. After the AIDS crisis and the gentrification of the neighbourhood forced the closing of the original Eagle in 2000. this new location reopened its door in 2001. The

the music is still pounding and the studs are stil

sident [excerpts], video, 25min, 1992 ernts/ 25min 1995

Curated by Ca Museum of Contemporary African Diasporan Art 80 Hanson Place | 8PM

In 1992, Joan Jett Blakk, an African American drag queen, ran for President of the United States under the slogan "Lick Bush in '92." This archival footage from the Media Burn Independent Video Archive features Joan Jett Blakk in a bar in Chicago, announcing candidacy on a platform that represents the dissatisfaction and frustration of marginalized communities who do not normally have a voice or a place in mainstream politics. In archival footage from the Gay Center's Archive, Silvia Rivera takes gay activists, Randy Wicker and Tom Iorio on a tour of her home, a gay homeless camp in the West Village in 1995. This powerful and upsetting footage illustrates how members of our queer can fall through the cracks without any established support.

The Museum of Contemporary African Diasporan Arts (MoCADA) is a space that fosters conversation around community voices and power outside of the mainstream. It allows for one to reflect on the past and simultaneously imagine new possibilities for the future

ng, Field Visits for Chelsea Manning, HD video, 49 min., 2014

Union Docs | 322 Union Avenue | 9PM Feature Fridayss sponsored by SCRUFF Followed by a Q&A with the filmmaker

Filmmaker Lance Wakeling tracks the route former Army intelligence analyst Chelsea Manning was taken on during her transfer and imprisonment before her trial for releasing classified documents to Wikileaks, from Kuwait to Virginia, Kansas, and Maryland - reflecting a landscape of mass-detention, endless war, whistleblowers, and America's unresolved history of race.

Union Docs is a center for Documentary Art in the Los Sures neighbourhood of Williamsburg, promoting "marginalized stories, under-represented facts, and interdependent networks," through the

Rafael Alvarez and Tatiana Issa Dzi Croquettes, video, 110min., 2009 Curated by Vivian Crockett Secret Project Robot 389 Melrose Street, Brooklyn | 8PM

nines the national and global impact of this 1970s theater-dance-drag troupe on queer visibility, and the subversive possibilities of dance, theater, and

that encourages communal, convivial, interengagement with art and performance. The active gement with art and performance. The venue s to emphasize the importance of artistic reation and reception in a broader social context. Secret Project Robot also hosts the annual nwig drag festiva<mark>l</mark>

oger Stigliano, Fun Down There, 89min, 35mm ransferred to DVD, 1989 Curated by Clara López Menéndez Julius' Bar | 159 W. 10th Street | 8pm

Shot in 1988, Fun Down There is a fresh portrayal of a few days in the life of Buddy, an alienated upstate queer teenager that decides to leave his parents' house to try his luck in New York City. A lesser known title, the film portrays with humor and tenderness a moment of intense gay sexuality in New York. From cruising in the High Line to the increasing awareness of safe sex, and passing through conversations about polyamorous relationships, this film, eloquent and funny, makes a cell for collection to the control of the contr call for solidarity and need to belong to a community as key factors for queer survival.

Located in the heart of Greenwich Village, Julius' Bar is often called the oldest continuously operating gay bar in New York City. During Prohibition e bar was a popular speakeasy and was free ented by many of the jazz and literary legence of the era. It started to attract gay clientele in the 1950s, though harassment and discrimination was still enforced by the owners. This changed af-ter April 26, 1966, when four homophile activists from the Mattachine Society staged a "sip in" at

bone, described in the New York Times as a place where tenacious art "sprouts like grass through

Special thanks to the Cultural Services of the rench Embassy.

Practice of Everyday Freedom: Wave, Won Curated by Theodore Kerr

Hub, Union Theological Seminary

3041 Broadway | 7:30PM In 1994 WAVE, a group composed largely of women of color, (Marcia Edwards, Alexandra Juhasz Aida Matta, Juanita Mohammed, Sharon Penceal, Glenda Smith, Carmed Velasquez) came together to support each other and explore their roles as caregivers within the HIV/AIDS crisis. WAVE produced videos, including a series of self portraits, to be shown in communities. Almost twenty years later Hayat Hyatt went looking for black queer history and found new friends, the ongoing impacts of HIV/AIDS, and guiding ghosts. Together these films illustrate the practice of everyday freedom through the creation of counter memory and service that folks engage in to save their own lives and others when the world has turned its back and the ways which when there is no approved narratives or history, people have to make

The Hub is a permanent and predominantly seminarian-led community and organizing space at the heart of the Union Theological Seminary carved out and maintained since the wake of the #blacklivesmatter movement that is dedicated to the ongoing moral work of confronting domestic and global systemic racism and white supremacy, patriarchy, capitalism, and injustices of all kinds.

n, video, 64min., 2012 Curated by Carmel Curtis

The Spectrum | 59 Montrose Ave | 9PM

She Said Boom: The Story of Fifth Column is a documentary about the pre-riot girl, all women, Canadian, queer, experimental punk band, Fifth Column, Fifth Column was formed in Toronto in the early 1980s by a group of women who didn't know how to play or write music. Their raw but determined D.I.Y. approach created powerful punk music from their very first album, "To Sir With Hate." She Said Boom tells the untold story of Fifth Column, featuring archival footage, photographs, and interviews with band members and friends, including Kathleen Hanna, Bruce La Bruce, Vaginal Davis, and Anita Smith

The Spectrum opened its doors in 2011. Situated behind a residential façade in the site of a former dance studio, the Spectrum offers weekly classes in dance, yoga, "queerlates" and "queerballah," as well as a rich assortment of dance parties and performace events. The brainchild of Gage Boone and Nicholas Gorham, the Spectrum offers all of its events to the queer community on a slid scale admission structure.

**G.B. Jones,** *Hot Dogs,* super 8mm on HD vide 1:34min. (loop), 1987/2015 Curated by Videofag Callicoon Fine Arts | 49 Delancey Street | 9PM-4AM

Toronto punk icon G.B. Jones' Hot Dogs is a shor bite-sized video of juicy wieners slowly turning on their warming spigots, here looped in tantalizing and mundane perpetuity. Hot Dogs can be seen as a wry meditation on our society's phallocen-trism and in dialogue with the Lower East Side's rich history of sidewalk vending and cruising (two etivities which intermingle outside the pulashrooms of near-by intersection Delancey activities which intermingle

Callicoon Fine Arts Gallery is owned and operat ed by Photios Giovanis. The gallery is in dialectic proximity to the public washrooms of Delancey and Allen, a historic intersection sidewalk of nd Allen, a vvending and cruising

John Maybury, Read Only Memory, video, 186min. 1998 Curated by Karl McCool Le Petit Versailles | 346 East Houston Street | 7PM

Filmmaker **John Maybury** (perhaps best known for *Love is the Devil* or the "Nothing Compares 2 U" music video) creates a portrait of his friend Leigh Bowery (who died four years before this video was completed) in this trip elegy to club culture. As Gary Morri writes, the epic dance/trance video takes in "gender politics, anticonsumerist cultural imperialism, AIDS, bizarre computer a trance music and imagery.'

the East Village and a hub of activity in the queer community of the city, presenting art exhibitions music, film and video, performance, theater workshops, and community projects. It is located across the street from the former site of The World nightclub in the mid-to-late 80s and early 90s, an early incubator of the house and club kid scenes.

Le Petit Versailles is a public community garden in

ve Reinke, Andy, video, 8:38, 1998

Both documentary portrait and amateur porn Steve Reinke's Andy features a man's well-appointed, bourgeois apartment. In voiceover, the titular character describes in endless, yawn-inducing detail where he's found certain items of furniture—such as the lighting fixtures sourced on sale from Canadian Tire—to paint colors and other cheerful tips, including the suggestion that if you "ever need to bring an apartment alive, just put some lemons in a bowl." Simultaneous to Andy's narrative, he appears in various poses around the room, masturbating in fetish wear and cock rings, such that base sexuality and tasteful sophistication are absurdly juxtaposed.

Based in the Netherlands, XTube was established in 2006 and is notable for being the first website allowing users to upload and share pornographic videos. With over nine million registered users and a United States rank of 784 as of December 2014, it's one of the most popular adult content

Bad Asians Parts 1 + Deux! chard Fung, Steam Clean, video, 3:30 min., Canada, 1990 ol Boy Art, Super-8 on digital video. 10:50min., US 2004 ng, 7 Steps to Sticky Heaven, video, 24:00min.. US 1996

Stanley, Paradice, Super-8 on digital video, 15:00min., US 1996 ted by Leerny Kun Young Kang Curated by Lee Stonewall Inn | 53 Christopher Street | 8PM

A program that pays tribute to the original "Bad Asians," coined by film scholar Eve Oishi, as a pioneering movement of bold and transgressive queer Asian American artists working in experi-mental video and film between 1990 - early 2000s. Oishi's seminal essay identified a new movement of queer Asian American artists whom "find their voices through a 'perverse' identification and relationship with popular culture that uncovers, tweaks, and plays with the racialized fantasies, fears, and representations that make culture popular." This program highlights the work of queen Asian American artists within the two "phases"

framed by Oishi's publications to offer a historical ramed by Uishi's publications to order a historical and aesthetic contextualization of queer experinental filmmaking within the past 25 years. From 
lichard Fung's GMHC commissioned safe sex PSA 
team Clean, to Nguyen Tan Hoang's experimental 
ocumentary and how-to-guide to sticky rice 
ove, 7 Steps to Sticky Heaven, Erica Cho's hot-foreacher, Fantasy, School, Boy Art - Pathy Chang and acher fantasy *School Boy Art*, **Patty Chang** and **ie Stanley's** Las Vegas romp into low glamour and seady a Las vegas long into two glambours and seady motel-room encounters, and Lynne Chan's embodiment of midwestern heartthrob in *Jl Chinois* - these works are uniquely marked by their formalistic and aesthetic re-appropriationg of pop culture, politics of representation, AIDS, al and gender play.

pening its doors on March 18th, 1967 at its priginal location on 51-53 Christopher Street, Stonewall Inn was the largest gay establishment in the US at its time. Without a liquor license, unning water, or fire exits, Stonewall Inn was the lonly bar for homosexuals in NYC where dancing was allowed. Merely a few years later, June 28th, 969 would mark a historic date in LGBTO history is the site of the Stonewall riots, which has been egarded as the impetus for the gay liberation movement. As the NYPD violently attacked the stablishment as an attempt to take it over, a riot ensued for multiple nights, igniting hundreds of isued for multiple nights, igniting hundreds of embers of the LGBTQ community to protest for eir rights to space, expression, and liberation. newall veterans Marsha P. Johnson, Sylvia era, Miss Major, and countless other drag eens, transvestites, and transgender women of

color were at the forefront of these riots. In a 2010 nterview, Miss Major, a black transgender activis and Stonewall veteran stated, "Don't listen to the white wash hype about Stonewall in 1969. It was black transgender women who where there at the forefront fighting for our human rights as we are still fighting for them today."

es, video, 30min., US 1996 video, 27min., US 1997 Curated by Lee Union Docs | 322 Union Avenue | 7:30 PM

This program highlights the documentary work of late transgender filmmaker and activist Christopher Lee (1964-2012). Lee's first film, Christopher's Chronicles, a record of the artist's transition from female to male was among the very first films made by and about a transgender man of color and premiered at the 1997 Frame-line Festival. Through his use of interviews, video collage, and music (including transgender artist Chloe Dzubilo's band, Transisters.) Lee's second feature documentary film, *Trappings of Transhood*, focuses on the stories and lived experiences of a multi-racial group of transmen who candidly share their experiences of negotiating issues of race, ethnicity, sexuality, gender, and the medical industry within their process of transition Trappings of Transhood was the first known feature-length work to document the experience of transmen, and has been screened internationally. Christopher Lee (1964-2012) was responsible for making the world's first feature film starring FTM people of color and the first ever FTM trans pornographic movies. Christopher and Alex Austin co-founded Trannyfest in 1997, now known as the San Francisco Transgender Film Festival. In addition to being a filmmaker, Lee was a leading activist of the San Francisco Bay Area transgen der community and served the world's first FTM and Marshall of San Francisco's LGBT Pride in 2002. Lee's work has screened at various underground, queer, and experimental film festivals and universities both nationally and internationally.

UnionDocs (UnDo) is a Center for Documentary Art located in Williamsburg, Brooklyn. Established in 2005, UnDo presents, publishes, and produces documentary film through regular screenings and workshops for filmmakers, media-makers, journalists, and critical thinkers at large. They are dedicated to promoting marginalized sto-ries, under-represented facts, and independent networks. Throughout the years, UnDo has been recognized for its progressive programming and collaborative partnerships, and its vital support to the documentary arts community, including the work of LGBTQ filmmakers and documentarians.

gg Araki, The Doom Generation, 35mm, 83min., 1995 Curated by Bradford Nor

Anthology Film Archives | 32 2nd Avenue | 8PM Presented in conjunction with Anthology Film

Hit the road with Jordan White Amy Blue and Xavier Red, when a couple of angst-fueled teenagers rescue a wayfaring stranger from a gang of homophobic goons (played by Skinny Puppy).

After a pit stop at a quickle mart turns homicidal, these lovers on the lamb are forced to coast through the candy colored hell of New Queer Cinema auteur Gregg Araki's first "heterosexual film." Former lovers emerge - challenging Amy's claims of virginity - and ensue in hot pursuit of these lusty ones. Blending his early Godardian formal approaches with an MTV flair for blood, guts, and stunt casting (including Margaret Cho, Porno For Pyro's Perry Farrell, Heidi Fleiss, and former cast members of the Love Boat, The Brady Bunch and Herbie, the Love Bug) Araki's *Doom Generation* is the penultimate midnight movie of the 90s, a total cult sensation and the central installment in Araki's Teen Apocalypse Trilogy. There just is no place for us in the world...

Anthology Film Archives was founded in 1969 by Jonas Mekas, Jerome Hill, P. Adams Sitney, Peter Kubelka, and Stan Brakhage. In the decades since Kubelka, and Stan Brakhage. In the decades since its founding Anthology has grown far beyond its original concept to encompass film preservation; the formation of a new reference library containing the world's largest collection of books, periodicals, stills, and other paper materials related to the avant-garde cinems, and a femarkably innovative and celectic film exhibition program. Fueled the conviction that the index of a culture's health and vibrancy fies (largely in its margins, in those works of art that are created outside of the commercial manistream. Anthology strives to advance the cause and protect the heritage of cinema that is in particular danger of being lost. cinema that is in particular danger coverlooked, or ignored.

Marlon Riggs, Tongues Untied, video, 55min., 19 Jurated by Evan Garza Maysles Cinema | 343 Malcolm X Blvd. | 7:30PM leature Fridayss Sponsored by SCRUFF o-presented with Visual AIDS

Tongues Untied is a film essay by Marlon Riggs, a Texas-born African American poet filmmaker, educator, and gay rights activist. The film, which Riggs describes as his legacy, celebrates black men loving black men as a revolutionary act. The film, which features spoken word and poetry by Riggs and poet Essex Hemphill, is an artful visua statement about the queer black male experience and embraces authentic and radical notions o black gay identity and positivity. Riggs was diagnosed with HIV while making the film, and later diad of AIDS-related causes in 1994. nosed with HIV while making the in died of AIDS-related causes in 1994.

Robert Opel, Fuck You Santa Claus

wily and ribald sta-

of the early 1980s. H queens alike, the c

Bathsalts Reunion, Macy Rodman + Severely Mam

Bathsalts was a weekly "drag night for fuck ups," hosted by Macy Rodman, the first recipient of the crown for M(r)s. Williamsburg, and Severely Mame.

Located in a dive bar which typically caters to roo Right column images top to bottom shows, Bathsalts brought a queer clientele to th shows, partisates brought a queer cheferter to the bar, in large part due to the weekly screenings of RuPaul's Drag Race, in advance of the performanc floor shows and talk show "Safty Talk" which precede them. Local performers have included Coli Self, Alexis Blair Penney, Lucy Balls, Amber Alert Horrorchata, Kimberly Clarke, Untitled Queen and Cher Nebra As a weekly schemense. ManChyna, Chinese Up Them Eyes Like Beyonce,

Cher Noble. As a weekly showcase, Bathsa closed its doors June 29, 2015. Bad Asians 3.0 28 ManChyna, Chinese Up Them Eyes Like Beyon digital video, Canada, 2014 Lu Yang, Uterus Man, digital video, 11:19mi Alison S. M. Kobayashi, Dan Carter, video, 15min

> Thailand, 2008 Yozmit, Sound of New Pussy, digital video, US, 201 Yvette Choy, Part-Time Lover, video, 5min., US, 201 Curated by Leeroy Kun Young Kang Stonewall Inn | 53 Christopher St. | 8PM A second program of Bad Asians. This program

highlights contemporary film and video w duced within the past decade by an inter lineup of queer Asian Pacific artists. This progra ghlights works that have been produced in the street of past queer A film and video history. Following the t

Something Must Break, Ester Martin Bergsmark IMAGE COURTESY OF THE ARTIST

their predecessors, these artists embody a politic and aesthetic of transgression, experimentation and an unapologetic display of sexuality, humor, camp, and political resistance. In particular, these artists utilize performance, music/audio, digital technologies, and unconventional narrative forms to bend and transcend notions of fixed identities odies, and geographies within a transnational Asian Pacific context.

khapisit locks herself in a cage in front of the Democracy Monument in Bangkok in this compelling work that serves both as a document and performance of political intervention. By retooling audio recordings from an abandoned answering machine, Alison S. M. Kobayashi's video Dan Carter blurs the lines between performance and reality with brilliant wit and humor. Neo-Victorian pop star Yozmit takes us to a higher level of human consciousness through her pulsating music video Sound of New Pussy through electronic dance beats and the sounds of a new language that celebrates sexual and gender liberation. The program tops off with Yvette Choy's pornaoke sing-a-long, Part-Time Lover, as a love song anthem for a new queer generation. Paris, The Grasshopper, 35mm on video, 98min., 1970 Spectacle | 124 South 3rd Street, Brooklyn | 9PM

na's mouth watering Chinese Up Them

Eyes Like Beyonce is a music video slathered

with unapologetic humor, sex-positive antics, and sharp race critique. Defying both science

and gravity, Lu Yang's Uterus Man is an animated piece of eye-candy from Shanghai that introduces us to a superhero for the next queer generation.

In I'm Fine, transgender filmmaker Tal

This criminally neglected trashy classic follows naive Canadian hitchhiker Jacqueline Bisset to Los Angeles and Las Vegas as she makes it as a showgirl and VIP "party girl." Along the way, she becomes the mistress to a wealthy, aging Joseph Cotten and finds true (doomed) romance in an interracial marriage with Jim Brown. Her gay best friend and his boyfriend represent remarkably

Spectacle is a collectively run screening space in Williamsburg, Brooklyn, established and staffed entirely by volunteers. Programming runs seven days a week and encompasses overlooked works, offbeat gems, contemporary art, radical polemics, live performance, and more.

decent portrayals of gay characters for the time

House of Color (Robert Garcia, Wellington Love, Robert Mignott, Jeff Nunokawa, Pamela Sneed, Joc-elyn Taylor, Julie Tolentino), / Object, video, 5min., 1990 Nguyen Tan Hoang, Maybe Never (But I'm Counting Days), video, 15min., 1996

Participant Inc | 253 E. Houston St | 6-10PM The Clit Club was a "floating" queer and sex-positive lesbian nightclub held in NYC that promoted safe sex and existed as an intergenerational, multi-racial, and mixed class venue for women. The party was founded by Julie Tolentino and Joc-

elyn Taylor in 1990 and ran until 2002 Revisiting the Clit Club is an opportunity to reflect on the intense labor, love, relations, and creations that came out of years of showing up together publicly and privately, interpersonally and politically. On this evening, attendees will have the op-portunity to engage with an interactive display of ephemera, a film screening, discussion, and to activate records of memory and current reflections surrounding the twelve year running party, com-munity, and force known as the Clit Club. The film screening component of the program consists of three works chosen by the curators to express

I Object by House of Color, an ACT-UP affinity group consisting of Robert Garcia, Wellington Love, Robert Mignott, Jeff Nunokawa, Pamela Sneed, Joce-In Taylor, Julie Tolentino is a forceful objection to the exclusion of images of people of color in the media via the powerful embracement of connec-tion and desire shared amongst each other.

their sentiments towards the Clit Club as a means

to explore the historical, cultural, and aesthetic modes of queer desire, sexuality, and connection

Nguyen land noting a video Mpybe Never (But I'm Counting the Days) centers queet Asian Ameri-can sexuality, pop culture, and the experiences of growing up in the age of AIDS. Through a litnever..." voice-overs played over a f pop love songs and subsequent and gloved hands, Maybe Never ampy, and poignant view into lity and erotic desire become time and generations. transferred through

nent in 2001, Participant Inc. tanding alternative artist space that has cer on collaboration amongst visu rs, and writers to develop amb ansgressive projects. Once occupied &M Club, El Mirage (1999-2006), the rent site upholds generations of sotural history as a continued th in the Lower East Side.

Something Must Feature Fridayss sponsored by SCRL

nething Must Break is consid nder rei glimpse i ish writer Eli L ossible hat this weden. rn European so this atch it

e Center enact reative and pro

Leah Pinero, Macy Rodman @ Bathsalts: Fashion

Wakefield Poole, *Bijou*, 16mm on DV, 75min., 1972. Image Courtesy of Gorilla Factory Productions.

Christopher Lee and Elise Hurwitz on the set of

Trappings of Transhood, 1997. Courtesy of the art-

Clit Club soap designed by Shigeru McPherson,

Fifth Column photographed by Edie Steiner, 1983

Sam Ashby + Ginger Brooks Takahashi, Fire Island Film + Sound, performance, 45min., 2014.

Cheryl Dunye, Greetings From Africa, 16mm on dv,

10min., 1994. Image courtesy of First Run Fea-

Daisy Von Scherler Mayer, *Party Girl*, 35mm on DVD, 94min., 1995. Image © First Look Interna-

Mariah Garnett, *Picaresques*, 20min, 16mm transferred to HD video, 2011.

Neil Golderberg, She's a Talker, video, 1:30, 1994.

Marlon Riggs, *Tongues Untied*, video, 55min., 1989. Image courtesy of Frameline.

John Boskovich, Without You I'm Nothing, 35mm

All images courtesy the artist unless otherwise

video, 89min., 1990. Image © MGM. Courtesy

Week Edition, video, 2:41min., 2014

photographed by Julie Tolenting

John Sex. Scan courtesy Scott Ewalt.

tional. Courtesy of Swank.

of Swank.

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